Chapter - 3

*The Genesis of Modern Feminism In Women’s Science*

*Fiction And Utopia*
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The Genesis of Modern Feminism In Women’s Science Fiction And Utopia

Although science fiction defined and long dominated by men, but it has a particular affinity with feminism. The impact of feminism on the field can be observed throughout the history. Women have existed not only in SF texts themselves but also on the development of feminist approaches to SF criticism.

A number of women managed to read and enjoy ‘science themes’ of science fiction stories of excellence. Not only there have been female readers, fans, writers but few female science fiction characters have protested against the inequalities, explored the universe, battled aliens, fought by the sides of their man and accompanied male protagonists to alien planets in Proto-science feminism. There are some novels reveal many strong female characteristics features. In the galaxy of women writers, female science authors created utopia, fantasy as well as dystopias which guarantee women’s status and their rightful place in the scheme of things. The imagined civilization, feminism, utopian, the kingdoms of heaven have cropped here and there and have laid foundations for Proto-Science feminism.

Feminist SF Timeline:

- Proto-Science Feminism
- Gothic Feminism
- Nineteenth Century CE, Frankenstein and Beyond (1818-1919)
- Twentieth century feminist movement

3.1 Before Frankenstein: Proto Science Feminism

The proto-science fiction existed in the form of fantastical premises of one sort or another often including miracle, mystery and mythical imagery in the early days. The ‘imagined future societies’, gender issues, feminine challenges and feminine science themes cropped up here and there earlier than
Mary Shelley to whom we consider the first woman writer in the science fiction Proto-Science Feminism. However female themes inaugurate a tradition of Utopia from a female point of view. Utopia and science fiction, then can be seen as the writer’s imagined better civilization and they have laid foundation for tradition of science fiction.

Women writers shaped their ideas about the female utopian society and attempted to conceptualize social science fiction in history itself. Women writers shaped their ideas about the female utopian society and attempted to conceptualize social equality in history itself. They explored alternative possibilities for changed roles for women. They created a new private world exclusively for women, often included in magical, religious, mythical imagery, allegory or events. Many of the imagined Utopian worlds, the kingdom of female imagery were existed here and there. Some of the prominent women writers created history in Proto Science Feminism are enlisted and analyzed.

- 1405 Christine de Pizan, ‘The Book of the City of Ladies’.
- 1666 Margaret Cavendish, The Blazing World.
- 1762 Sarah Scott, A Description of Millennium Hall.

**Christine de Pizan’s Feminist Utopia:**

*The Book of the City Ladies* (1405) The book of the city of ladies is a pre-feminist work on women’s glorious world, it is also a work of womanish creative architectural skill. As Michelle Parslow the author of the chapter “Feminist Foundations; An Introduction to Utopian and Science Fiction” in *Women, Science and Technology: The Genealogy of Women Writing Utopian Science Fiction* observes:

It is the history of how women have been social engineers, and experimenters through Utopian and science fiction, it is the attempt to understand and recognize how centuries of women have albeit in advertently, come to build upon what was perhaps the first explicity feminist utopia in modern literature; The city of Ladies, and how even
today, this is a chronology which has relatively unacknowledged. (P.7-8)

Written at the French Courts a century prior to More’s Utopia (1516), it is generally forgotten and has remained unknown to English literature scholars.

Christine de Pizan was the first woman who braved to build the city of ladies and lifted up her voice to dodge the public’s bullets of criticism. Like an architect engineer, she builds walls of the city with stronger and more durable materials. As Pizan says, “The walls and the buildings are made of” building stone, stronger and more durable than any marble with cement could be.” (P.74 Quoted by Jill Wagner)

She builds the city under able guide ship of talented assistants; her Muses; Lady Reason, Lady Justice and Lady Rectitude. She provides a space of enclosure that guarantees the rights and duties. The heart of the matter lies in her attempt to explain the feminist necessity of city of her own. In her building, she uses an allegorical frame work variety of rooms, memory palace where one could walk though and recall the feminists; she wanted to aid women to progress themselves based on virtues, and role models of her predecessors.

The Memory palace proved that women from early days fought for their rights, and resolutely endeavoured to strengthen their constitution. One would imaginatively walk through the building getting strength as a part of the women species, reform the world. De Pizan’s imaginable intelligent life and Utopian feminist ideology are the prominent examples of better community. This edifice forms the foundations for feminist city of ladies; an allegory boosts adventure, romance or wish fulfillment, ultimately pays ways to science fiction. As Darko Suvin the author of the chapter “Science Fiction and Utopian Fiction: Degrees of Kinship” in Positions and Presuppositions in Science Fiction observes, “SF can finally be written only between the Utopian and the anti Utopian horizon. All imaginable intelligent life, including ours can in the final instance only be organized more perfectly or less perfectly: there is no value-free wonder or knowledge” (P.42). Suvin admits that there is the degree of
Kinship between utopia and SF. Utopia is a main foundation step to build SF theme and its wonderful world; utopia or distopia.

Pizan is a true feminist science fiction writer. She builds an allegorical society in which women who built cities using brain and bran. Her project charts how women have explored new city, have excavated the field, have planned the masonry and finally constructed the walls of the city. Here the women like true engineer uses the materials very strong and durable materials. They shoulder the responsibility of the family, are concerned with household works, rear children and building a city.

‘The Book of City of Ladies’, an entire book is devoted to describe how women build city as active participants of society. Christine is proving that women have been able to make a mark in the society.

Part I opens with Christine’s necessity of building a room for lady but later decides to build a city .Since the days of immemorial, architecture and construction are merely a male domain, but Pizan violates such ideas, the three virtues appear to Christine, with their help she plans to construct a City of Ladies. She wanted the women to assert themselves, encouraged to prepare themselves to construct the city of their own. The three virtues, Lady reason, Lady Justice and Lady Rectitude came together to help her build a city. Christine urges the individual woman to take the first step i.e. prepare the ground on which the city will be built.

Pizan’s idea of feminism marks against suppressed and troubled women, challenging man against her liberation. She attempts to eradicate the gender differences, by seizing the image of women and safely presenting it in the city of ladies. She is creating history where women lay foundation stone for building the city of ladies. i.e. constructing all female community. This city functions as an imaginative reconstruction of the writer’s mind. She has imagined working women of engineered skills. Christine anticipated the feminist necessity of place of honour in intellectual society. She expresses female intimacy; makes them to enter into a new space traditionally dominated
by men only. It is the history of how women made experiments through Utopia, Allegory and Science fiction. Though she has not physically built an actual city, but has used technological methods in order to evoke social engineering skills in the women.

**Margaret Cavendish, Utopian element in The Blazing World (1623-15 Dec 1673)** – It is somewhat fascinating to note that woman writer Margaret Cavendish, the Duchess of New caste is the first prolific writer in science fiction who explored feminine power in the 17th century. Her science romance, ‘The Blazing World is one of the feminine Utopian examples, including gender, power manners, natural philosophy and scientific method. The Utopia incorporates, the themes of Romance, Philosophy, Fancy, revolving round the woman figure in her supreme power.

The Blazing world, the novel creates an alternative world with strange creatures. The heroine is adventurous and progressive in her scientific vision. Kidnapped by a foreign merchant, the young woman strives hard to survive because of her adventurous spirit, beauty and youth. As ambitious as ever, she has endeavoured to overcome the difficulties and has protected herself from a death. She enters into ‘Other World’ – a land of strange. Creatives, filled with alien creatures, a host of animal like men. They are different sorts, shapes;-- Bear men, Fox men Spider men, Fly men, Ape-man, Bird man etc. We get a long, and interesting discussion with alien creatures about the state of this universe. There is lots of science facts well knitted in novel here and there. For instance, we learn about the blazing stars, our universe and its functioning based on natural philosophy. Empress has vast knowledge of the world, combined with observation. The society of Blazing world is comprised of all different species or sorts of creatures for which nature had gifted with things that convenient to creature. With science facts and analytical observations Cavendish had narrative control.

Her idealized Blazing world is able to maintain peaceful state because she herself is enthroned as empress thus is able to maintain a peaceful state and
order. Under her able guide ship and encompassing unity. The subjects of this world are united under Royal Monarch, inspite of a world full of anthropomorphic animals, different sort of unrecognizable men, creatures of green, black, complexions. She uses her power to control newly world. At the outset she is afraid of strange creatures, but later is able to apprehend their language, takes courage and endeavours to study those strange creatures, tries to settle herself slowly in their company. In this Utopia, Cavendish’s heroine has evolved and emerged successful as ruler and thinker. The novel unleashes woman’s scientific power enabling her to show woman acting boldly and act with their wits accordingly. Cavendish was a champion of her own sex and realised woman’s unique talents, and rejected the traditional role of a woman. She participated in intellectual debates with men. All men of the Blazing world answered for her thought provoking questions such as:

After this the empress enquired, whether they had observed, that all Animal creatures within the seas and other waters, had blood? They answered, That some had blood, more or less, but some had none. In Crea-fishes and lobsters, said they, we perceive but little blood; but in Crabs, Oysters, Cockles & c. none at all. Then the Empress asked them, in what part of their Bodies that little blood did reside? and They answered, in a small vein, which in Lobsters went through the middle of their tails, but in Crea-fishes was found in their backs: as for other sorts of Fishes, Some said they had onely blood about their Gills, and others in some other places of their Bodies; but they had not as yet observed any whose veins and spread all over their bodies. (The Blazing World http://ebooks.adelaide.edu.au/c/cavendish/margaret/blazing_world/index.html)

Cavendish created this Utopian fiction by mixing natural science philosophy and fantastic elements; it is an attempt to study universe its elements, strange animals who inhabit far land, and variety of species etc. There is lots of interesting natural science and science fiction here. The heroine
gets vast knowledge of the universe and its beings and show that she was somewhat knowledgeable kind of woman. She received several intelligences from the several experts of nature science.

- The Empress having hitherto spent her time in the Examination of the Bird—Fish—Worm—and--- Ape-- Men & C. and received several intelligences from their several employments, at last had a mind to divert herself after her serious Discourses, and therefore she sent for the Spidermen, which were her Mathematicians, the Lice-Men which were her Geometricians, and the Magpie-Parrot and Jackdaw-men, which were her orators and Logicians. (The Blazing World [http://ebooks.adelaide.edu.au/c/cavendish/margaret/blazing_world/index.html](http://ebooks.adelaide.edu.au/c/cavendish/margaret/blazing_world/index.html))

The Empress was more endeavoured to learn from nature beings and spent her time in the examination of the strange creatures, thereby involved herself in serious discussions and conferences. She gets a long, interesting facts from most of these species. She was a remarkable woman who explored the description of a new world with strange creatures, Within the Blazing world, part natural philosophy, part feminism, part autobiography, part political, part social commentary jump from one aspect to another. Utopia has observed in the narrative romance which is characteristic feature of Proto-science fiction. Margaret Cavendish incorporate and extends its spirit fully into description of new world. She goes on discuss with each of strange creatures on a number of scientific subjects, including such things as causes of disease especially, plague, atomic theory, microscopes by which shapes are enlarged, generating gold from Tin, Lead, Brass, Iron, Silver for Artificial transmutation, primitive ingredients of Natural bodies, the principles of all Natural Bodies-- the four elements, Fire, Air, Water, Earth, amongst many others.

Cavendish remarks in her prologue to the reader that she is the dominant female personality to rule the world of strange land where only male intelligentsia a no female figures except herself. All the figures of importance
are men. But she broke the tradition, became empress of the philosophical world. She addresses to all noble ladies:

- I am not Covetous, but as Ambitious as ever any of my Sex was is or can be; which is the cause, That though I cannot be Henry the Fifth, or Charles the second; yet, I will endeavour to be, Margaret the First; and though I have neither Power, Time nor occasion, to be a great conqueror, like Alexander, or Cesar; yet rather than not be Mistress of a world, since Fortune and the Fates would give me none, I have made One of my own. (The Blazing World


The portrayal of woman is made royal, as a character she expresses that her ambition is to dominate the world. This is a reflection of Cavendish’s own opinion of women. The Empress, summons the soul of the Duchess of New Castle, able to get message from Immaterial spirits. when her home land is under threat of enemies, She defeats them with submarines towed by the fish men.

Feminine power is an inspiring spiritual figure and has helped in her attempts. They are able to conquer the homeland, support one another. The two women figures, like one united body, want to show how the administration of the real world to be. The Empress unleashes woman’s scientific power arranges learned conferences, speculates on science of Blazing world, forms an intellectual hypothesis in the midst of expertise.

**Sarah Scott’s Vision in Millenium Hall (1762):**

Sarah Scott’s Millennium Hall presents country-house Ethos—one that is composed of Lady community, in the countryside. Scott’s surrounding atmosphere of *Millenium Hall* is specially fantastic, beauticulous with its greenery and nature. Sarah was the first woman to provide a classical landscape for *Millenium Hall*; a home to the less fortunate and disable persons. The gentle
men on their way to ‘Millenium Hall’ offers picturesque description of its landscape:

Mr. Lamont and I walked towards an avenue of oaks, which we observed at a small distance. The thick shade they afforded us, the fragrance wafted from the woodbines with which they were encircled, was so delightful, and the beauty of the grounds so very attracting, that we strolled on, desirous of approaching the house to which this avenue led. It is a mile and a half in length, but the eye is so charmed with the remarkable verdure and neatness of the fields, with the beauty of flowers which are planted all around them and seem to mix with the quickset hedges, that time steals away insensibly. (P.18)

It is in fact revealed that the ladies themselves designed the architecture, beautified the area with such picturesque art. Here women are depicted as skilled artisans and predecessors of modern architecture managers. Women challenge to the traditional roles restricted to Angel in House. They beyond ties and present themselves as smart as men architects. The popularity of ‘Millennium Hall’ was seen when it was published four times between 1762 and 1778. While reading Scott’s novel, the readers become aware of the detail descriptions and the female community that Scott invented for ladies. Women of Millennium Hall are not underlings of men rather are empowered with their special experiences that build their bright future. They try to emancipate themselves from constraints, cyclical damages that men imposed on them. They became successful in their endeavour to over come difficulties with their managerial skills. They were poised to further their endeavour and capable of acting with informed reason. Coupled with liberal views, women gains a new identity in the Millenium Hall and choose the direction of their lives on their own.

The women are more concerned about their resources and are making inroads in utopian world. As Michelle Parslow the author of the chapter “My way of thinking: Sarah Scott’s Social Engineers and the Utopian architecture of
the Body” in Women, Science and Technology: The Genealogy of Women Writing Utopian Science Fiction observes,

Millenium Hall can therefore be seen as the literal construction of christine’s allegorical vision for utopian polis, which houses virtuous women so that they may live freely presenting a radical yet realistic response to that Lawrence Stone and Jeanne C. Fawtier Stone have coined the “great demographic Crisis” in Seat inheritance. (P.69-70)

Parslow admits that Millenium Hall is helping women to live independently, thereby bringing forth variety of opportunities and shape their future. Millenium Hall makes a silent protest to uphold the inheritance system which would support women to posses social and economic power, as defended by Lawrence Stone and Jeanrie C. Fawtier Stone. They are indeed capable of administering with talent and reason. Being bold and assertive, women could achieve position in the social structure of a nation. The women have taken up the initiative of self sustenance and responsibility of alternative family community. They have emerged successful progressive women that bring gradual social charge. They champion Scott’s idea of new roles and mark in the society.

Millenium Hall articulates the gender issue which is one side of the picture. It offers solutions to the problems of unmarried ladies and suggests to put more efforts to eradicate social evils with the help of Millenium Hall where God’s grace blesses the troubled ladies, creating the miraculous protection of the innocent. The victim, women who are intelligent and strong, have survived from brutal cluth of men and eventually escape into Millanium Hall. These adventures are remarkable, thus represent their reliance on a divine grace which will manifest itself to help the innocent ladies. In one tale, of Lousia Mancel, the innocent girl is saved from seduction by Mr. Hintman’s timely death. According to the story, the girl would have sexually harassed and have become a prostitute. Mr. Hintman’s designs are evil. The education he provides for this orphan is aimed at seduction in future. Mr. Hintman all care which he had been
taken to improve miss Mancel is criminal designs in disguise. Man helps woman, but woman is expected to repay in the form of victimised women. Characteristically this oppressive ideology exploit the young unmarried girls, it is more worse than criminal acts. As Doris Williams Elliott, the writer of the chapter “Sarah Scott’s Millenium Hall and female Philanthropy” observes, “Better yet for both women, Scotts’ novel implies is to eliminate the male benefactor. With his power and his dangerous desires and establish in his place a home there women help women.” (P.547). It implies that if woman becomes philanthropic to other woman in distress Crimes against women would be finally disappeared.

Another key feature at Millenium Hall is preparing women for constructive tasks; women are busy and hard working. They are very clean in their activities. It does not allow the male to run charitable institution, instead ladies of Millenium Hall taking care of educations of orphaned daughters of poor gentlemen. Women will suffer from various other forms of crimes and abuse. As a result of which young girls feel emotionally tortured and sometimes end their lives. Scott’s female asylum is well protected house for young orphan girls who will build clean society. The male run charitable institution may convert young girls into prostitutes. Millennium ladies build feminist society where all are free not emotionally dependent on men. Women live in open world. The women assume the position of ‘new roles’. Usually victimised women lead an unhappy life, have subjugated and oppressed because of bitter experience of their married life. The hardships and sufferings are part and parcel of married life. The heavy weight of the marriage band curtails their freedom.

Scott’s Millenium Hall is a place of peace, where women grow up strong and confident. They do not be interrupted by threat of society that imposes constraints time to time. They are happy women, ever smiling are receiving guests with great delight. The male narrator offers very beauticulous description of the ladies;
But before I proceed farther, I shall endeavoured to give you some idea of the persons of the ladies, whose minds I shall afterwards best describe by their actions. The two who sat in the bow window were called Mrs. Maynard and Miss Selvyn. Mrs. Maynard is between forty and fifty years of age, a little woman, well made, with a lively and genteel air, her hair black, and her eyes of the same colour, bright and piercing, her features good, and complexion agreeable, though brown. Her countenance expresses all the vivacity of the youth tempered with a serenity which becomes her age. (P.5 Millenium Hall)

Female Gothic Tradition

The gothic novelists created a world of wonder and revelled in an atmosphere of horror based on the supernatural themes. The genre was a peculiar, placed much stress on portraying terrifying, archaic settings, the blackly lowering heroines, hyperbole and violent exclamation. Although the writer of the first Gothic was a man, the female gothic tradition excelled that of male Gothic writers. The genre’s femininity is closely associated with all that was felt to be fantastic grotesque wild savage mysterious, suspense, and provided a pattern repellent themes to science fiction. The heroines preyed on by unspeakable terrors, evoking the sense of terror created by mysterious sounds. As Re’ka To’th the writer of the chapter “The Plight of the Gothic Heroine: Female Development and Relationships in Eighteenth Century Female Gothic Fiction” has observed, “Feminine also because it engendered the emergence of the ‘female Quixote’ in the form of the gothic heroine who had the opportunity to engage in ‘unwomanly’ exercises while still maintaining her feminity and almost never violating female propriety.” (P.21) To’th has admitted that gothic heroines were brave, courageous, possessed appeared manly strength. Gothic novels Written by Gothic Women:

1794 Ann Radcliffe. The Mysteries of Udolpho (quintessential gothic novel) 1798, rev. 1803
Jane Austen, Northanger Abbey (a satirical gothic novel)
Themes:

- Opened a universe of adventure for women.
- Travelling heroinism
- Psychological characters.

Gothic feminism presents women as strong minded, adventurous, intelligent, enough to defend themselves against the monstrous injustices thus interrogate the conventional fearful organic bodies. They are not simple characters, can be seen as extraordinary, challenging as the antecedents of science fiction in general. Of the women novelists who wrote in the Gothic tradition, Ann Radcliffe’s heroine, Emily is probably the best known. She is tough curious and self interested. She dominates the scene and revels in an uncanny atmosphere of wilderness gloom and horror based on supernatural. The weird and eerie atmosphere of the gothic which evokes feelings of horror, suspense and gloom. Ann Rad Criffe can bring chills to readers but not for Emily herself. She journeys down to the catacombs beneath the castle. She travels wildly, escapes from monstrous house and mysterious circumstances. In her novel, Ann Raadcriffe shows us Emily was doing everything what women were not allowed to do in conventional set-up. She is a living portrait of female character, capable woman and faced the terrible tensions with rational attitude as science fiction heroine in general. Therefore while we are talking of Emily’s courage, we are probably talking of the weird and eerie atmosphere of the gothic that offers mystery of life. The idea of travelling heroine later employed by science fiction writers, found in beautiful pages of heroine on space exploration today. Gothic fantasy opened up a universe of mystery, suspense, and spirit of wonder. In modern age, the element of mystery pays way to search for scientific truth and becomes reality. The Gothic feminism liberated woman from clutches of the four walls opened up a universe of adventure for women. If woman’s life is restricted an earth then travelling heronism takes us off mysterious middle age through time and space.
The heroine is an image of the virtue of strong model, remarkable too for challenging the science fictional norm of hero by travelled too far strange destinations, through the twisting ill-lit corridors of castles. She is depicted as the stronger gender and possessed powers greater than man. She is not stick to the family and live in four walls of it. Instead, travelled wide. As Ellen Moers says, in Literary women, “A locus of heroinism which women have since turned to feminist purposes. Radcliffe’s heroines are great travellers, both in geographical and in psychological terms.” (P.25Quoted by Lefanu Sarah) Moer has admitted that Radcliffe’s heroines are active, travelled like men protagonists imagined by male writers and revelled in an uncanny atmosphere.

**Psychological Characters:** Gothic heroine is horrid heroine. Emile is imprisoned in a castle high in the Apennines and she travels through picturesque scenery of Gascony and the Pyrenees, thus giving enough scope for leisurely descriptions under shrouds of mystery and melancholy. The trials the heroine faces; the terror of the Archvillian Montoni, ghostly castle of Udolpho and her daring escape which evoked feelings of horror, wildness, suspense and surprise. The Gothic horror, thunderous noises, aroused emotion of fear. Mrs. Radcliffe was skilled in evoking the sense of terror created by mysterious sounds. She played an important part in releasing emotions of fear in the character. We revel like children in fairy tales; our emotions may be sublimated. We enjoy a gothic character and even feel exalted. The number of incidents at Chateau--le--Blanc presents dark dimensions of fright. The experience of Emily brings chills to readers even today. The descriptions of Emily’s Travelling heroinism feed an atmosphere of horror. It is not depressing, because Gothic weird melodrama brings out clearly the grandeur of female character. She stands for exalting emotional effect of gothic terror. The Romance of the Forest or ‘The Mysteries of Udolpho’ effects our repressed emotions; lurking love of mystery and revive interest in Gothic suspense.
3.2 Nineteenth Century CE, Frankenstein and Beyond (1818-1919)

The early 19th century still Gothic novels remained popular. After Ann Radcliffe, twenty years later, Mary Shelley’s Frankenstein which chilled readers with apparently supernatural apprehensions and astounding scientific information.

In the mid-later part of the 19th century, a wide variety of utopian stories still shape the social themes of the feminist thoughts.

The late 19th century led to many supernatural topics and ghost stories. The following works are prominent. They are;

- 1818 Mary Shelley, ‘Frankenstein’
- 1836 Mary Griffith, ‘The Three Hundred Years Hence’.
- 1872 J. Sheridan Le Fanu, ‘Carmilla’
- 1880-81 Mary E. Bradley, publishes ‘Mizora’: A prophesy
- 1892 Charlotte Perkins publishes ‘The Yellow Wallpaper’
- 1915 Charlotte Perkins Gilman Publishes ‘Herland’

1818 Mary Shelley, Frankenstein

Mary Shelley, wife of the poet P.B. Shelley, daughter of Mary Wollstonecraft, wrote Frankenstein the Modern Prometheus (1818), a philosophical romance, the gothic and is usually acknowledged as the science fiction in general. Mary Shelley’s two novels ‘Frankenstein’ (1818) and ‘The Last Man’ (1826) are marked the beginning of the feminist science fiction. Being a daughter of Mary Wollstonecraft Mary Shelley was greatly influenced by her mother and her feminist ideas. She was the first to use science fiction to explore feminine principles in her literary creation of the last two centuries. During the nineteenth and early twentieth century women roles were weak and passive, she was expected to stay at home, care for the children and do the house hold. Men were powerful and gender roles were very strict. Science and
research were exclusively meant for men in 19th century, the life of the modest woman was a perpetual conflict. In her most famous work ‘A Vindication of the Rights of Woman’, Mary Wollstone Craft tackles the issues of the woman and their poor status in general. They have missed the useful fruit of education, therefore acquired the follies. Because they have not been allowed to acquire knowledge through schools. She exposes the injustices of a society, determined by gender:

In the middle rank of life, to continue the comparison, men in their youth, are prepared for professions, and marriage is not considered as the grand feature in their lives; whilst women on the contrary, have no other scheme to sharpen their faculties. It is not business, extensive plans, or any of the excursive flights of ambition that engross their attention: no, their thoughts are not employed in rearing such noble structures. (P.68)

The heart of the matter lies in her attempt to explain the pitiable condition of the women and reasons are deeply rooted in her emancipation through education. Mary Shelley wrote a novel that tells the story of a monster and his creator which appears to uphold feminism in support of her mother.

Mary Shelley added a new twist in her exploration of life philosophy based on science elements in Gothic mystery. She challenged Manhood because science fiction entirely was dominated by male writers, women had little access to write science logic to explore their own society. Mary Shelley tried to unveil the mystery of feminine power o the universe; from her treatment of the Gothic horror, science fiction emerged, in which the fantastic theme became reality.

The protagonist is male character, but tries to create a life organ without knowing natural process of birth. In Shelley’s view, mother is the creator. But technological birth is monstrous. Victor Frankeinstein’s enterprise is to penetrate nature and to exploit nature’s resources for selfish motives of growing in life. His project is utterly failure because of ignoring divine
feminine spirit naturally hails from all female species. We can therefore see Frankenstein’s creature, as Franco Moretti has suggested, as the proletariat “a collective and artificial creature,” dehumanized by the mechanized modes of technological, production controlled by the industrial scientist and, in modern times, by the computer.” Moretti rightly has admits that Frankenstein creation is lifeless, dehumanized figure, created unnecessary obstacles to the creator.” Frankenstein project exploited nature and insulted the womanhood and net results turned him mad scientist. Frankenstein’s crime against nature is a crime against women.

“Accursed Creator!” (he yells at victor) “Why did you form a monster so hideous that even you turned from me in disgust?” (P.194 Quoted by Scholes in Science Fiction)

The monster tries to get Frankenstein to create a companion to end his isolation. The monster demands that if he is given a female companion he will cease to be malevolent and troublesome. The monster’s greatest torture is, he is excluded from female love and sexual relationship. So Mary Shelley uses her creature character to question to the effect what would happen to the world if women were not existed in the human species. The maleness of Frankenstein did not understand feminine principles of the nature philosophy. The horror elements of the genre pose an attack on patriarchy. It is a deconstruction of the creature offers for the self-destruction of the scientist reaching after forbidden knowledge.

**WOMEN’S UTOPIAN WRITING**

In the nineteenth century, a time when women were coming into their own ideas to create an ideal society, that movement was represented in their utopian fiction; their work was based on the female dominated tradition of the Utopia. Utopian fiction became a means to explore the implications of science and technology to envision different circumstances and subsequently, different outcomes for women’s lives. The utopian authors restructured ideal space for women in order to promote change in their positions and to subvert inequality.
As Jean Pfaelzer in “The changing of the Avant Garde: The Feminist Utopia” has observed:

Both feminist discourse theorists and utopian authors are concerned with the narrative function of space. Women’s space, the gap, the rapture, the enclosure, the absence of female inscription in discourse and history. Utopian space: no place, the inversion, the hole in history which signifies and allows for the fantasy and the wish. Both disciplines deconstruct material space in order to portray what has not happened, what has not happened yet, what might happen. But they split on what to do next. (P.282)

Pfaelzer admits that utopian authors and feminist discourse theorists tried to fill the gaps pertaining to women’s refined lines and strived what women wanted at the time in those spaces; women’s spaces. Such books are best read not as perfect for prize worlds but rather as tools to elevate and enlighten the women outside the everyday realm.

It is now clear that women authors of this period did more work for their kins. The main waves of feminist utopian fiction by United States women known have been published since 1836 when the first appeared namely, “Three Hundred Years Hence” by Mary Griffith”. Women such as May E Lane’s Mizora (1881), Charlotte Perkins Gilman’s Moving the Mountain (1911) and Herland (1915) appeared during “long nineteenth century” reflecting burning issues, women’s educational of reform the ideology of home and gender-determined spheres etc. as Helen Pilinovsky the writer of the chapter “Nineteenth Century Fiction” in Women in Science Fiction and Fantasy quotes:

Frequently academics speak of the “long nineteenth century”: referencing the thematic commonality of the work spanning the period from 1789 to 1914 that is from the French Revolution to World War I. This period overlaps the styles of writing commonly referenced as Gothic Romantic and Victorian. Call it what one will, it is certain that
the period in question was tumultuous particularly on the issue of social roles and must particularly gender roles. (P.12)

Pilinovsky admits that long nineteenth century focuses mainly on social issues, roles determined by the society; women mainly wrote speculative fiction centering around new feminist spaces.

**Mary Griffith’s vision in, ‘Three Hundred Years Hence’ (1836)**

It is one of the earliest feminist utopias, Mary Griffith envisions progressive women’s status in the twenty second century America. The work is significant landmark is the history of Utopia, especially women writing Utopia. A closer examination of her work can shed light on women empowerment through education, literature, science, economics, public hygiene and equality. ‘Three hundred years hence’, written when most women were denied the essential school and college education. Mary Griffith imagines a future is which women have built new city.

*On the wonders of science and education-* Griffith’s woman brought great changes in socio-economic life of a nation. Women’s education affected intellectual life of their bright future. Women figured prominently in family life and shared financial responsibilities. Griffith’s utopian women have been a very capable, talented and resourceful. They have created new set up in business. Women also used to bawl through the streets and sell the items. The new society is filled with capable women in all spheres of life. Unlike twenty second century, woman in nineteenth century are no longer improved. They are dull, in active, never participated in public as well as family life. On the contrary women in the twenty second century are graceful, well reorganised and have participated vigorously in business life. They represented in market place and moved themselves as potential workers. The modern woman looks neat, well groomed in their appearance:

Women, dressed in close caps and snow white aprons, stood or sat modestly by their baskets not as formerly, bawling out to the passersby and entreating them to purchase of them, but waiting for their turn with
patience and good humour. Their hair was all hidden, save a few plain braids or plaits in front, and their neck was entirely covered. Their dress was appropriate to their condition and their bearing had both dignity and grace. (P.15 Three Hundred Years Hence)

Edgar, explains to Hastings, that twenty second century business and commerce are enhanced due to women. Thanks to new technologies, women have more time to pursue unlimited reforms especially in commerce, economics and other small scale industries like tailoring, marketing and vegetable vending. The professions help them to raise their standard of living as well as that of the country. They are considered equal to male professionists. Through Edgar Hastings dreams, Griffith presents the rapid change of time that has shaped the position of a woman. She states that all the changes concerning woman’s empowerment which have contributed to the national economy.

Griffith sends her protagonist Edgar Hastings into another time the future is visited i.e. twenty second century America. One can speculate the themes of woman’s achievement of economic independence, property rights, security of widow’s acts, and the dream that technology would ease one’s burdens of life. Edgar Hastings is presented as good dreamer leaves for New York on a business trip. On his way, he stops at his old farm house begin to muse at this twenty years of age. His muse has been anticipated by three hundred years hence- Edgar Hastings, representative of nineteenth century society who has been opportunity to hear strange land’s new life by Edgar, a twenty second century inhabitant.

In Griffith’s view, women’s economic empowerment is a pre requisite for sustainable development of a nation’s economy. Women are not to be experienced barriers in aspect of labour. Griffith’s Utopian women expertise in mercantile operations; more equitable access to sales and commerce. Thanks to her ideals, in Philadelphia women’s economic participation has created just and equitable society. They are catalysts for multiplying development efforts. Therefore men folk are happy since their mothers and wives are the first
teachers in business guidance. But women in the nineteenth century were not trained and remained ignorant to financial matters. In the new society, they were well trained in commerce:

But when women were trained to the comprehension of mercantile operations, and were taught how to dispose of money, their whole character underwent a change, and with this accession of business talent, came the respect from men for those who had a capacity for the conducting of business affairs. (P.33 Three Hundred Years Hence)

As a result, the women exerted their influence in society and the men respected their services in the market. Griffith’s Utopian vision of woman’s economic empowerment is noteworthy in modern days. She tried to predict the social, economic and technological developments of the twenty second century. In Griffith’s vision of a rational world, women’s oppression, war, unfair inheritance laws, depriving a woman, cultural constraints have been subverted through business education. She expanded women’s employment opportunities. Her women are enjoyed all human rights equally men folk and have achieved progress, there by promoted economic growth.

In her Utopia, Griffith captures reader’s imagination with accurate predictions. She shared the universal truth of women as great teachers of moral values. They were instrumental in fostering morality in the schools. As a teacher, she teaches a young lad and brings him into the world:

It was chiefly through the influence of their pen and active benevolence, that the scheme arrived at perfection. In these infant schools a child was early thought the mystery of its relation to society; all its good dispositions and propensities were encouraged and developed and its vicious ones were repressed. (P. Three Hundred Years Hence)

Griffith’s account is, most definitely, a feminist Utopia, in that she records the changes relating to the social reforms, woman’s education, mercantile professions, and woman’s freedom. The issues of women’s welfare are
essential and central to all feminist Utopias. Griffith’s creates an imaginary world where women are fully secured.

Griffith’s accurately anticipated futuristic scientific developments in the city of Philadelphia in which a new power source, discovered by a woman. In future Hastings travels to Philadelphia, notices many dramatic changes, and is spell bounded by numerous miracles of science employed in the city development. The city is no way old city as it was in his time. The future city welcomed him with technological marvels- They are Railroads interested worldwide, beautifully levelled fields, suitable drains, improved agriculture gadgets, and new forms of energy. Since farming is done by machinery, time and manual labour are saved. Hasting observes that fields are fenced by moveable wires. Edgar explains that people of his period are free from dreadful communicative diseases, like rabies, since final expulsion of dogs and timely destruction by the government. The living conditions of people sounds very well. The new buildings, neat market place, good hygienic conditions, perfumed fruits, fresh vegetables and dignified women labour made the city systematic, rich and orderly.

Twenty second century women were not degraded, instead, seen as important assets leading the nation by enjoying human rights. Their capabilities were properly utilised in the society. Griffith predicts, woman power is vital to sustainable development and the realisation of human rights for all. When woman is empowered, she can be more productive-she has freedom to participate more fully and equally in society. Griffith speculates woman’s invention of a new power in twenty second century that replaces steam, nor heat nor any sort of power. The new source is innovated by a lady; Edgar describes,

“I will take you into line of our small boats presently, where you can handle the machinery yourself. No steam, nor heat, nor animal power but one of sufficient energy to move the largest ship”. (P.16 Three Hundred Years Hence) This new source is mysterious but Griffith owes it to woman inventor
only. Griffith creates this Utopian women’s science to alter old records, where men only are recognised but not woman. For example, Lady Mary Wortley (1689-1762) introduced the practice of inoculation for the small-pox. But her contribution in the field of Medicine is not recognized.

Griffith anticipates a new future in which we travel in cars are made of different sizes and they run of themselves. Man power is used for handle little turnings. These run on rails not on a roads. Rail roads are constructed in entire city to avoid accidents. The mysterious power is discovered to eliminate bursts and fire accidents.

**Feministic Mystique in Charlotte Perkins Gilman’s The Yellow Wallpaper**

“It is not women are really smaller-minded, weaker minded, more timid and vacillating, but that whosoever, man or woman, lives always in a small, dark place, is always guarded protected, directed and restrained, will become inevitably narrowed and weakened by it”.

*Charlotte Perkins Gilman*  
(P.7 Wikipedia)

Charlotte Perkins Gilman [July 3, 1869 – August 17, 1935] was a prominent American sociologist, feminist and a fighter for female empowerment in U.S.A Born in Hartford, Connecticut she was raised in a poverty stricken home with her mother after her parents’ divorce. Her best remembered short story, ‘The Yellow Wallpaper is a probably dramatises feminist’s struggle with womanhood. The story depicts psychological disorder and nervous depression of a woman living in a male-dominated society. It has an auto-biographical element in it; the protagonist herself undergoes medical treatment, suffers a very serious bout of post-partum depression after her daughter’s birth. She is confined by John, the protagonist’s husband; the physician has rented a colonial mansion for her ‘rest cure treatment’. He believes that it is a part of her cure, and forbids her to exercise her imagination in any way. He is not interested in her fancies to be treated instead provides
negative treatment uniquely unsuited to understand his patient wife. As a result, She develops mental illness, obsessed by the strongest yellow wall-paper.

Gilman’s Yellow Paper is divided into twelve sections; In each section the narrator speaks about her tensions caused by mental and physical confinement. The first section opens with description of summer house. – “A colonial mansion a hereditary estate, I would say a haunted house and reach the height of romantic felicity ….” (P.1 *The Yellow Wallpaper*)

She describes her impressions of the house though it is a large house but it is haunted house in depth. She is not happy with her husband’s efforts to confine her in imprisonment. She yearns for freedom, free life to express herself imaginatively but her husband laughs at her – “but one expects that marriage”. Her husband does not treat “nervous depression” properly his clinical methods harm struggling woman inside. He only tells her; “with my imaginative power and habit of story-making a nervous weakness like mine is sure to lead all manner of executed fancies, and that I ought to use my will and good sense to check the tendency”(P.3 *The Yellow Wallpaper*). He offers protective love but sends her back to bed in shame. To him, it is not serious disease unless she controls her fancies. He never diagnoses the cause of nervous depression. In reality the narrator has begun her secret journal to refresh her life –“ I think sometimes that if I were only well enough to write a little it would relieve the press of ideas and rest me”(P.3). Throughout reading, the narrator records her impressions on house, its garden, moonlight, in highly imaginative way. Her description is mostly poetic and denotes tender feelings of a woman generally tied to household routine work. Gilman protests that women’s obligation to remain in four walls of a house robs them of the capacities and creative powers. As a result of the forbidden professions, working, and free access to open life, women obsess a mental disease and grows psychosis. In addition, intellectual women are made ideal patients. As Galullo Lisa in her “Gothic and the Female Voice: Examining Charlotte Perkins Gilman “The Yellow Wallpaper” observes, “Charlotte Perkins Gilman

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herself was treated for a similar nervous condition” as that of the narrator in “The Yellow Wallpaper” (P.4) “am absolutely forbidden to work until I am well again.”(P.1) There he comes. I must put this away, - “he hates to have me write a word.” Rest is what her physician husband says is right, so “he started the habit by making me lie down for an hour after each meal”. Her physician Silas weir Mitchell was well known in the United States for his “rest cure”, also called the “weir Mitchell Treatment”. Mitchell believed that, ‘rest cure’ therapy releases woman from psychosis; there no harm was done by rest. The doctors in the nineteenth Century used to recommend female patients to stay in bed for six to eight weeks. Most women were forbidden to touch pen, pencil or brush, sit up, sew and allowed only two hours of mental stimulation a day. The narrator’s husband and her physician in ‘The Yellow Wallpaper’ represents dry clinical therapist just as Mitchell. No doubt he loves her, but suppressing her intellectual character. This ignorance in the doctor’s profession ultimately dangerous. As an intellectual psyche, the narrator, Gilman herself wants to reach this message to Mr. Mitchell. Gilman explained, in her autobiography and repeats the tale:

But the real purpose of the story was to reach Dr. S. Weir Mitchell, and convince him of the error of his ways. I sent him a copy as soon as it came out, but got no response. However, many years later, I met someone who knew close friends of Dr. Mitchell’s who said he had told them that he had changed his treatment of nervous prostration since reading “The Yellow Wallpaper”. If that is a fact, I have not lived in vain. (Living 121) (P.62 Quoted By Bate Julie, Daphne Ryan Allen, Jennifer Palaris and K.1 in “But One Expects That” Charlotte Perkins Gilman’s “The Yellow Wallpaper” and the Shifting Light of Scholarship)

Gilman reaches her message to Mitchell and makes him to come to senses, he rectifies his errors, and regards her as intelligent patient. In this way she saves future women patients from being driven crazy.
The entire story is presented through the narrator’s perspective which is true to her own life and mirrors other women trapped in a marriage Gilman is a struggling women both in life and professional career. Her characters too represent the same. In story, she battles against traditional gender roles. She is no way prepared to stay in the domestic sphere, instead fights against strange yellow, that wall paper! She yells,

“It is the strangest yellow, that wall paper! It makes me think of all the yellow things I ever saw – not beautiful ones like butter cups but old foul, bad yellow things.” (P.9) The narrator is hatred of all yellow things, because they are irritating her mind, with nothing to do or think of in her awkward position, She develops hatredness of all yellow things except beautiful yellow butter cups. The old foul suffocates her in haunted house, she is haunted by her husband who curtails her freedom. The Yellow Wallpaper is totally killing her spontaneous feelings, and creative powers.

“But there is something else about that paper the smell! I noticed it the moment we came into the room, but with so much air and sun it was not bad. Now we have had a week of fog and rain, and whether the windows are open or not, the smell is here”. (P.9)

She projects her inner turmoil that haunts continuously. The bad yellow smell suffocates many women and believes that she is one of them. There is an element of forcible assertion of female existence; she has been enslaved in a male-dominated society Hussein H Zeidanin; Abdullah K Shehabat in “Interdisciplinary Reflections in Charlotte Perkins Gilman’s Herland” observe, “Though the patriarchal panopticon, i.e house, supplies women with all of their nutrition, shelter and protection needs, the constant observation they endure in it deteriorates their psychological states and accounts for their feeling of alienation and subsequent insanity.”(P.24). The authors admit that intellectual women urgently in need of open access to express themselves personally as well as socially. Otherwise caging a woman in the four walls result in an ultimate death.
In the end, mental depression made her condition worse. She creeps endlessly around the room suffering from recurrent depressions. She feels idiosyncratic weakness within herself. She is unable to control herself, her condition beyond her understanding. She locks herself in the room, begins to creep smoothly on the floor within her madness. In a climax, when her husband opens the door, she keeps on creeping the same. She acts wildly –

“I have got out at last”. Said I, “In spite of you and Jane. And I’ve pulled off most of the paper, so you can’t put me off back!” (P.12)

The woman separates herself from the ties of the institution of middle-class marriage. Though her husband is very lovable, affectionate kind of person, but traps her in the domestic life that deepens her sorrows. She separates herself from the structure of family, husband, medicine and traditions in which the narrator suffers with nervous prostration. The protagonist creeps and crawls in order to escape from behind the strange pattern, *The Yellow Wallpaper*. “I’ve got out at last in spite of you and Jane” symbolizes, her final liberation; a rebellion in the form of a ‘hysterical woman’. In fact, Gilman felt relieved, more well, of gayer disposition when was stood out from her family. Her diaries indicate that during this separation, she used whole time for writing on women’s issues, reading, lecturing etc. She married her cousin, Houghton Gilman with whom she found happiness embarked on bright future as a feminist, Social worker and lecturer. Houghton Gilman helped her to come up in career and was supportive; loved his talented wife, pleased to see her in free life. During the progressive era, Gilman found happiness, when she worked on articles or verse.

*Painting the future of all female society, feministic spaces and scientific spaces in Mary Bradley Lane’s Mizora (1880-81) and charlotte Perkins Gilman’s Herland (1915)*

The woman attempts to paint a bright future for female society and with its resulting accomplishments through utopian science since the bright of genre, ‘science fiction’. Utopia became instrumental in shaping women’s identity and
thus inherently a part of feminist study. Utopian vision successfully incorporates a feminist desire and ideals in fiction. It inspires a woman writer to build a civilizations juxtaposes the physical, social, economic and political oppression of women in patriarchal societies. The new civilization, that naturally inspires an investigation of science and technology to shape and reflect society and in creating this utopian vision women would possess very innovation ideas ‘than that of a patriarchal society The result is an ideal social order asexual reproduction, social equality and liberty. Without men, a society of females would exemplify the potential strength of women. Utopias by female authors are especially attuned to this value as they attempt to create spaces for women to prosper and advance in genderless society.

The utopian imaginary in America is existed in one or of several possible forms by united states women since 1836. As Darby Lewis in her introductory chapter titled “Dream Revisionaries”, notes, “Though utopia is a male created genre, Lewes notes, it served women well, for it provided them with, “a tangible articulation of possible a alternatives” (P.292 Quoted by Suksang Duangrudi) Lewes admits that, in the Utopian features of women’s science fiction, a woman expresses herself best; her emotions feelings and tensions, solutions are incorporated in utopian science. As compared to Male utopia, women utopias have culturally different qualities assigned to women. The place of woman in Male Utopia is submissive to men and hardly brings radical change in her status. But women utopias explore social, political, economical changes in existing society. As Jean Pfaelzer observes, ‘The utopian novels which flooded America in the late nineteenth century were a response to the militant struggles of labor farmers and women. From 1886, the year of the Haymarket Riots until 1896, the year of the restoration of conservative hegemony (emblemized in the Bryan Mckinley elections), over one hundred works of American utopian fiction appeared, written by middle class authors, politicians, clergymen businessmen and reformers who were reacting to the demands of masses of people for economic and political equality. Pfaelzer admits that the utopian works that are written by middle class
women, reformers politicians are examples of revolutionary societies in response to the conditions of inequality, poverty and alienation is the Gilded Age.

In the utopian features of women’s science fiction, women scientists as characters, builders of new ideal society as well as learned scholars. The participation of women scientists subvert the biological inferiority of woman which enabled them to imagine alternative methods of fetuses grow entirely outside woman’s pregnancy. The women writers constructed all female societies, imagining alternative methods of reproduction. This feminist interest in reproductive methods reduce the burden of child labour and birth. The women voice against gender bias challenging dominant gender norms of marriage, motherland and heterosexuality.

New ideas about women as scientists and innovators were central to the feminist utopias. As Lisa Yaszek writer of the chapter “Science” in Woman in Science Fiction and Fantasy observes, “As women’s positions within the scientific community evolved, so did their stories about it. The decades between 1880 and 1910 were particularly crucial in this respect, because they marked both the professionalization of science and the creation of ‘women’s work’ in science.”(P.231). Yaszek admits that women’s participation in science education and science career are encouragingly high during final decades of the nineteenth, the same education is denied prior to this time. By writing SF, women imaginatively enter into portals of science, society and gender, especially feminist utopias explore the grounds outside four walls of a house. Women began to appear in new roles and went beyond contemporary technology of male authors.

Utopian civilization built by all-female domestic engineers who improved material lives as well as city life. Their cities are peaceful, all female world in which poverty, disease and crime have been eradicated through the rule of science. They were great planners and their architecture was superior to men. “Not only are building and paving materials synthetic even most food is
artificially produced the thought of their bread, manufactured from lime stone is hardly tempting.” *(Mizora)*

Mary Bradley Lane’s Mizora and Charlotte Perkins Gilman’s Herland exemplify such efforts in their portrayals of all female Utopian communities. The Utopian ideas about gender roles, single sex societies, community building tasks, feminine activities of mothering are particularly apparent in both works. Both authors write.

**Lane, Mary E Bradley’s Mizora**


The book’s full title is Mizora; A prophecy: A Mss Found Among the Private Papers of princess Vera Zarovitch; Being a true and faithfull account of her Journey to the Interior of the Earth, with a Careful Description of the country and its in habitants, their customs, manners and government. *(http://en.wikipedia.org/wiki/mizora).*

‘Mizora’ established single-sex feminist society where men extinct long back. The book depicts a wonder land of feminist technological applications to produce an abundance of luxuries Vera Zarovitch, a Russian Citizen comes upon this place and spends fifteen years there, gives account of the country, its culture, its inhabitants, their science, technology, manners, and government. Since she has been sentenced to exile in Siberia, Vera finds relief in new society of Mizorians. At the end, she longs to return to her home land and teaches her own society what she has learned.

The novel devotes mainly to Mizoran life and the woman’s domestic science that Mizorians exercise over every day necessities. As Lisa Yaszek writer of the chapter “Science” in *Woman in Science Fiction and Fantasy* observes, “The women of Mizora and Herland enjoy unprecedented standard of living because they apply the principles of domestic engineering on the widest
scale possible, transforming the hostile artic and tropical lands where they live into fertile paradises” (P.232). Yaszek has admitted that women better understand the principles of domestic engineering techniques and its proper application to transform the bare land into fair land. To improve the nation, the women of Mizora, emphasised scientific advancements in food production. They took proper selective pure nutrients such as fresh wonderful fruits, vegetables, varieties of plums, honey, rice be specially prepared chemical foods, which were almost entirely free of impurities that ever present in their food. “They were practical chemists, and their work was the preparation of food from elements”. No wonder that they possessed the suppleness and bloom of eternal youth” (P.20)

They look beautiful, young and vigorous enjoy eternal youth because of elimination of earthly matter and impurities from food production. They took great care to maintain good health, beauty and delicate complexion. The land Mizora, a female seminary, looked elegant territory because of beautiful occupants. The most distinguished chemist of Mizora “solved the problem of making bread out of limestone of a much finer quality than had been in use before” (P.20). Bradley Lane’s Mizora establishes a theory that science knowledge and manipulation of nature allows women to establish new society without men. Women here represented as scientific educators and domestic engineers. Female seminary of women scientists illuminated the scientific endeavours and accomplishments of women. Observing the distinct feminine science, Vera remarked;

I also discovered that they obtained rain artificially when needed, by discharging vast quantities of electricity in the air. I discovered that they kept no cattle, nor animals of any kind for food or labor. I observed a universal practice of outdoor exercising; the aim seeming to be to develop the greatest capacity of lung or muscle. It astonishing the amount of air a Mizora lady could draw into her lungs. They called it
their brain stimulant, and said that their faculties were more active after such exercise. (P.9)

As a Utopian novel, the book depicts single-sex society, advocating female education, female leadership and economic equality Lane Bradley paid great attention to the power of education that enabled the women of Mizora to create self established community. Without men, the women discovered the secret of feminine activity of Mothering; whose children are produced by parthenogenesis- “Parthenogenesis is a form of asexual reproduction in which growth and development of embryos occur without fertilization”. (P.1 http://www.en.wikipedia.org/wiki/parthenogenesis.html). It boasts on the possibilities of new biotechnologies with eugenics program, they eradicated inferior race i.e. darker races. They eliminated weak, coarse human types and thus solved social problems. They attached deeply to their children, hold education as the primary concern of society. As carol Farley Kessler daring to dream utopian fiction by united states women before 1950 carol farley kessler observes, “What differentiates Mizora from all other Utopias by women until charlotte Perkins Gilman’s Herland (1915) is the absence of man. This feature anticipates several 1970s eutopias). Kessler has admitted that Mizora. Establishes a sexual society where an all-female society, administers Race and its reproduction. Asexual society, or genderless societies are imagined by women science fiction writers of modern age. The writers have invented technologies by imagining alternative methods of reproduction.

In Mizora, the women using technology to rid themselves of household drudgery and utilise their talents in saved time. Because, if women are enslaved in domestic household drudgery, her talents are locked. The woman enjoys profession and public life in which they can utilize their talents and interests. In Mizora, household drudgery is done by Machines. As a result, they are constantly improving their skills. Appreciating working culture, Vera says,
Mizora, I discovered was a land of brain workers. In every vacation of life machinery was called upon to perform the arduous physical labour. The whole domestic department was a marvel of ingenious mechanical contrivances. Dishwashing, scouring and cleaning of every description was done by machinery (P.25).

They are free woman, worshipping work, and are active, participants of the community indeed. They do not spend time or energy on waste chats and needless maintenance of the interior just to avoid boredom.

*Herland*

Within the context of feminist studies the prolific writer and crusading journalist Charlotte Perkins Gilman is well known for her 1915 novel, *Herland* and its revolutionary female society. Inherited by superior, talented women living in beautiful landscape suited ‘to added beauty of herald. This novel describes a society, consisting entirely of women discovering that most of the men were killed 2,000 years ago the due to natural disaster and part of Herland sealed off. After a period of hopelessness, the women among the survivors build a country of their own citizens. They are devoted themselves to improve their minds, raise their children and work hard together. Without men, the Herlanders became pregnant and bore female children by parthenogenesis- It is a form of asexual reproduction. Their children are perfect. Gilman entertains concepts of eugenics as it checks, social undesirable offspring’s. The Herlanders’ feminine science was distinguished, from some other science. It echoes perfect Motherhood, who enjoys the joy of smart children. The women of this land surpass their male partners in all aspects of life.

The gender role are modified according to within the nuclear family set up, woman set up their formulas for performing the roles properly. The institution of marriage was justifying the roles of the man and woman in the land of *Herland*. The women entirely devoted to reform society- equal education, equal partnership for men and woman.
*Herland* overwhelmingly, highlights utopian desire for changed gender roles. Woman of Herland are no longer mere child bearers and confined to household duties rather than, are creators of their own ideas. They created their own matriarchal social codes. It was Gilman who suffered from inactive housewife during her first marriage. She struggled with depression, worries and living in a male-dominated society. She was caught between married life and literary career. Eventually she divorced her husband in 1894 that was necessary for the improvement of her mental health. Her mental agony well reflected in her ‘*The Yellow Paper*’ that was essentially response to the rest cure treatment suggested by Silas Weir Mitchell. Gilman’s main argument was that domestic drudgery and woman’s career should not go hand in hand. Woman’s contributions to society will be halted because of her confinement to the monotony of the kitchen room. She understood that the female race was suffering due to her sexual assets to please husband so that obsessed with the demands and expectations of marriage. The woman was no way free from domestic tensions. “Charlotte believed very seriously what Charles Darwin accidentally subjugated women by his installing male sex selection, which requires constant sexual contact as opposed to a more periodic sexuality, thus leading to the oppression of women through rape and violence.”


Herland projects utopian desire for woman’s equality and periodic sexuality. Women of Herland maintained their deeper sense of love in companionship but not constant sexual contact. Once a child is born they are care takers of little children fully. Their purpose of marriage to produce children is season, later out of season they are mere mothers. Van convinces Ellador of the conjugal love but she replies, “You see, dearest” she said,” You have to be patient with us, we are not like the women of your country. We are mothers and we are people, but we have not specialized in this line”. (P.76)
Gilman in this regard, called herself humanist and are argued that marriage and motherhood oppressed women through man’s sexual desires, Gilman maintained that men held women in a state of ‘Sex slavery’. During the Progressive Era, Gilman became a powerful ‘feminist voice’ against female problems. She treated ‘Maternity’ the great blessing of womanhood. Each woman in Herland is free to give birth only once. The children are raised by specialists. The women of Herland initiate an inclusive reconciliatory discourse that recognizes men and women as equal partners. Vandyack Jennings along with two adventurers Terry Nichols and Jeff Margarave explored women in matriarchal society, vanity chase them into a settlement. The three young Herlanders Celis Alima and Ellador are encouraged to continue the court the men, but their ideas of courtship, marriage child bearing baffle the men. Like all the women of Herland, Alima is strong and self-confident and would never consent unequal relationship with a man. She marries Terry but have a stormy relationship. Terry does not ready to understand female mind. He never adjusts with Alima and his mal adjustment fails his relationship with the Celis and Jeff are drawn to one another and Ellador becomes the mother of the first ‘fathered child I Herland’’s 2,000 year history.

Ellador is the most intellectually curious. Her relationship with Van is the most successful of the three couples, as it is based on Gilman’s feminist pedagogical studies. As a humanist, Gilman advocates mutual understanding and trust regardless of their genders. She wanted gender reconciliation but not discrimination. She recognizes the essential existence of men and women in a society and gives equal importance to their life partners. Unlike Mizora, Herland does not establish single sex community. Herland presents women community a more hopeful conclusion with men community. Women are no longer treated as sexual objects. Rather, they are treated as equal to man in all aspects of life. Gilman believes that balanced gender community. It is essential for a achieving perfection in life. She creates the type of environment that boosts at each stage of their development, moving from marriage to maternity and social consciousness. It is their growth and development of personality
that in many ways provides the model for Gilman’s reformed feminist vision. She re-imagines the sexual and romantic bond between married couple. She herself was a victim when there was no mutual reconciliation with her husband. She presents rationalized utopia where man like Van gets fascinated by the matriarchal world where woman managed to build their own community. He convinces his two friends, finds matriarchal civilization is more peaceful and developed than that of traditional. As a feminist, Gilman builds a society of women completely different from others. As Connell argues:

Herland is an attempt by Gilman’s to modify consciousness by undermining stereotypes and revealing the absurdity of the natural through the use of a popular medium. Gilman’s plan is to value the best human traits – courage, mutual affection, intelligence, strength- and she assumes that all the members of the community could learn to care for one another and work cooperatively if they valued their connections to each other (1995) (P.26 quoted by Zedanin Hussain H. and Abdullah K. Shehbat).

Connell argues that Gilman is the feminist writer who bet reveals absurdities of the life problems, specialty concerned to men-women in best chosen language. Gilman here is not only feminist but also social thinker reinforces the values of humanitarian ideals in family tradition. In Herland the reader understands female psychology, her concerns for child’s development and matriarchal ideology. The men especially Jeff and Van correct their prejudices and false prestige as they come to think of woman as powerful life partner who can bear responsibilities of a family.

3.3 Twentieth Century: Feminist Movement
Feministic Utopia in the twentieth Century

In the twentieth Century Feministic Utopian writing was given new life in the novels of Russ, Le Guin, Piercy and others. Feministic Utopian writers, by constructing ground breaking new worlds in their texts, show readers the nature of their society from a different perspective. Both men and women are
encouraged to change his/her beliefs, values, institutions traditionally represented as natural or obvious. Feminism became a social and political movement to champion the cause of woman’s equality. Modern feminist utopias are intimately connected with the women’s status, and gender issues. Women’s fantasy and feminist Utopias are the best genres for the successful exploration of gender issues as they allow writers to develop allegorical scenarios are subverted environments that enable them to explore the issues in a more explicit and pointed way than other genres will allow. The technology in these women-oriented worlds is much different from male science fiction writers. It opposes women’s subordination to men in our continuous sexuality in the family and society thereby offering a frontal challenge to gender issues.

The twentieth century feministic Utopian thought seeks to destroy masculinity hierarchy and sexual harassment. It is necessary for awakened woman but this does not mean that it has to be anti-man. This acts as a rebalancing factor between women and men of the sexual roles within a given society. It is viewed as an eliminated gender, the area that is shared by men and women alike.

It still remains a feminist challenge to male authority and hierarchy in the most profound sense. Feminism has enlarged its ground in Utopian science and strengthened its theory with sex/gender aspects.

In 1971, out of the Ruins, Feminism also rose the broad popularity. The era saw a rise in the number of female authors who wrote on gender roles included Joanna Russ, Thomas M Disch, James Tiptree and Samuel R Delany. Thanks to the feminist revolution under the influence of new wave editors authors improved their themes and felt early fiction had little common with crude adventure tales. The seventies bought new themes, new technology, changed gender roles for writers to pursue new path of thoughts to the genre. Feminism, renewed in the period, found genuine improvement. Fantasy and Utopia are becoming common expression in SF. Feminist authors, imagined a new gender
roles and resultant sexual orientation, by denouncing wife as slave labour, and pregnancy as hard labour argued for a rethinking of her status.

Among this generation of feminist writers, Joanna Russ, Anne Mc Caffrey, Kate Wilhelm and Joan Vinge were attracting notice, praise and awards. Russ and Le Guin are often identified as the two leading figures of this era. They brought to the genre feminism, equality, social status and concerned for sexual minorities. They heightened feminist consciousness.

The 1950s saw the publication of women writers such as Katherine Mac Lean, Zenna Henderson and Andre Norton whose success in the SF genre prepared the way for feminist movement of the 1960s and 1970s including Josephine Saxton, Kit Reed, Sonya Dorman, Joanna Russ, C.J. Cherryh, Pamela Zoline, Marion Zimmer Bradely, Anne Mc Caffrey, Carol Emshwiller, Tanith Lee, Suzette Haden Elgin, Vonda Mc Intyre, Suzy Mckee Charnas, Elizabeth Lynn, Kate Willhelm, Joan D Vinge, Joy Chant, Chelsa Quinn Yarbro, Octavia Butler, Ursula K Le Guin and James Tiptree Jr. some of the more well known authors restructured the roles of women in their works.

Ursula K Le Guin (1929) saw the genre as the perfect proving ground for depiction of alternative sexuality and changed feminine roles Ursula K Le Guin is the daughter of Dr. Alfred Kroelser and Theodara Kroelser. Deservedly acclaimed for literary and intellectual quality of her work in the genre, Ursula K Le Guin has produced some of the most thoughtful and human science fiction ever written. She has captured our imagination and challenged patriarchal ideas too. Much of her work is set in the Hainish universe a setting where different planets were seeded with human life by the planet Hain. In the Hainish sequence Le Guin develops a complex background that enables her to explore in depth different facts of Human nature and interaction. The Hanish are an advanced race who have seeded our galaxy with human life.

Le Guin’s most famous novel, the HUGO and NEBULA AWARD winning, *The left hand of darkness* (1969) is the book that catapulted her into
the top rank of contemporary SF writers. It is a powerful tale of human contact with the alien. The protagonist is an anthropologist who finds it difficult to stay detached in his study of the planets native population. These people humanoid in appearance are androgynous. They are normally neuter and only develop genitalia which can be male or female at a certain point in their sexual cycle. Though shared hardships and a painfully achieved new awareness of the importance of mutual respect, the anthropologist eventually comes to understand the true nature of Gethenian society.

Consider: “There is no division of humanity into strong and weak halves, protective/protected, dominant/submissive, owner/chattel, active/passive. In fact the whole tendency to dualism that pervades human thinking may be found to be lessened, or changed, on winter”. (The Left Hand of Darkness (P. 94)

Throughout the course of the novel, the protagonist believes himself to be talking with a man but he comes to discover his error and eventually falls in love with his companion. In essence, Le Guin was pointing out that gender is no longer an issue when two people come to love each other. Le Guin’s novel creates an alternative society, an alternative life. She asks us to broaden our perspectives towards gender roles in society. Among her best-known novels are, The Disposed, The Earth Sea books and Always coming home. Each man and woman are treated equal by acknowledging and integrating with each other. The novelist is more concerned to find a harmonious relationship between man and woman.

Women science fiction writers are particularly interested in science and the subject of its experiment. Scientifically this is most unproved. But the writers play the game where the rules need to change. These writers reverse the sexual roles by imaging peculiar people and peculiar worlds in their novels. Ursula K Le Guin has been responsible for inventing many other worlds and frequently support reversed sexual bias as natural. Her ‘The Left Hand of Darkness’ [1969] is one of those books that changed the gender roles, exposed
contemporary feminist science theories thus helping us to construct biological roles of men and women. Indeed, her major intention is the liberation of women from these rigid gender stereotypes. It is set in other planet called Gethen, whose inhabitants have developed high technology and differ from planet earth in their ways. The story is highly innovative and the gender stuff is impressive. The real subject of the book is to show androgynous people and their fascinating culture that attracts earthly man. Terran Genly Ai who visits to the planet Gethen. In those early days of the feminist movement, she was forcing people to examine typical sexual physiology existed in Gethenian race. An observer in the book points out the cycle;

The sexual cycle averages 26 to 28 days (they tend to speak of it as 26 days, approximating it to the lunar cycle). For 21 or 22 days the individual is sonner sexually inactive, latent on the about the 18th day hormonal changes are initiated by the pituitary control and on the 22nd or 23rd day the individual enters Kemmerestrus. In this first phase of kemmer (kerth, secher) he remains completely androgynous gender and potency are not attained is isolation. A Gethenian in first phase Kemmer, if kept alone or with others not in Kemmer, remains incapable of coitus. Yet the sexual impulse is tremendously strong in their phase, controlling the entire personality subjecting all other drives to its imperative. When the individual finds a partner in Kemmer, hormonal secretion is further stimulated (most importantly by touch-secretion? scent? Until in one partner either a male or female hormonal dominance is established. (P.91, The Left Hand of Darkness)

Le Guin interested primarily in questions of gender equality. Her peculiar characters are not marked by sex or gender, except for a brief period of Kemmer. She uses a traditional Utopian and SF genre device as the struggle against all forms of patriarchal and sexist oppression. It is an effort to make women become like men. Her thought experiment in imagination is an important part of a Feminist thought that seeks to enable all people women and men alike. Because men believed women meant for child bearing and rearing
and possibly some family labour in kitchen. It is urgently necessary to deconstruct sexualised binary thought, Le Guin’s Utopian wish proves experiment in imagination what she wishes is to foreground the possibility and desirability of feminist thought. She has always been sympathetic to woman’s problems.

**Joanna Russ: The Female Man** (1975) Joanna Russ has been an influential feminist of feminist movement, particularly started female activity in SF. As Sarah LeFanu observes, “Joanna Russ is the single most important woman writer of science fiction, although she is not necessarily the most widely read” (quoted by Makinen, Merja P-151). Sarah admits that Joanna Russ feminist world is the most influential because the way she created feminist vision. The novel features four women from alternate probable worlds. While away is a Utopian world where Janet lived without men. It is a Utopian society, all men died from a plague over 800 years ago. But the women developed the world which is technologically advanced with their dedicated industriousness. Their technology enables them to genetically merge ovulva in order to procreate. The other three characters Jael, Jeanine Joanna, the disembodied voice the narrator, Jeanine inhabit the world of 1969 middle-class America, Jael, the near future a dystopia.

Joanna Russ’s character in ‘The Female Man’ call herself the ‘Female Man’ because she believes that she must forego her identify as a woman in order to be respected. She states ‘there is one and only way to possess that in which we are defective – Because ot’. Her metaphorical transformation refers to her decision by rejecting women’s dependence on men.
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